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## THE GRAMMAR OF DIONYSIOS THRAX.

Translated from the Greek by THOS. DAVIDSON.

[This famous little pamphlet, the first attempt at a systematic grammar made in the Western World, and for many generations a text-book in the schools of the Roman Empire, appears, I believe, now for the first time in English. Pretty nearly all that we know about the person of Dionysios is what we are told by Suidas, who says:

“DIONYSIOS the Alexandrian, called the *Thracian* from [the native country of] his father Teros, was a disciple of Aristarchos, and a grammarian. He was a public professor (*ιστοριστής*) in Rome in the time of Pompey the Great, and was preeceptor to Tyrannion the Elder. He composed a very large number of grammatical works, as well as set treatises and commentaries.”—Cf. Max Müller, *Lectures on the Science of Language*, 1st Ser., p. 90 (English ed.); Lentz, *Herodiani Technici Reliquiae*, Präf. p. clxvi.; Steinthal, *Gesch. der Sprachw. bei den Griechen und Römern*, pp. 478, 568 sqq.

The Grammar of Dionysios was first printed (I believe, though Lersch says “zuletzt abgedruckt”) in 1816, in Immanuel Bekker’s *Anecdota Graeca* (pp. 629–643) along with the scholia of Chœrobokos, Diomedes, Melampus, Porphyry, and Stephanos (pp. 647–972). The genuineness and authenticity of the work have been impugned, but have been defended by Lersch, *Die Sprachphilosophie der Alten*, Pt. II. pp. 64 sqq., and are now generally admitted. Cf. K. E. A. Schmidt, *Beiträge zur Geschichte der Grammatik des Gr. und des Lat.*, pp. 81, 189, 216, 519.

To my very literal translation I have added a few explanatory notes which seemed necessary, and a number of references for the convenience of persons who may wish to pursue the subject further.—*Translator.*]

1. ON GRAMMAR. (*γραμματική*).

Grammar is an experimental knowledge (*ἐμπειρία*) of the usages of language as generally current among poets and prose writers. It is divided into six parts:

- 1°. Trained reading with due regard to Prosody.\*
- 2°. Explanation according to poetical figures.
- 3°. Ready statement of dialectical peculiarities† and allusions (*ἰστορίας*).
- 4°. Discovery of Etymology.
- 5°. An accurate account of analogies.‡

\* Prosody (*προσῳδία*), in the Greek sense, includes everything designated by diacritical marks—aspiration, accentuation, quantity, and sometimes pauses. Vid. Bekker, *Anecdota Graeca*, pp. 679 sqq.; K. E. A. Schmidt, *Beiträge zur Geschichte der Grammatik*, pp. 181 sqq. Prosody had nothing whatsoever to do with verse-making, although it was related to music.

† Vid. Waitz, *Aristotelis Organon*, vol. i. pp. 323 sq.

‡ Here came in all that we generally understand by Grammar. The whole of the first part of Lersch’s *Sprachphilosophie der Alten* is devoted to the question of Analogy and Anomaly.

6°. Criticism\* of poetical productions, which is the noblest part of grammatical art.

## 2. ON READING (*ἀνάγνωσις*).

Reading is the rendering of poetic or prose productions without stumbling or hesitancy. It must be done with due regard to expression, prosody, and pauses. Through the expression† we learn the merit (*ἀρετὴ*) of the piece; from the prosody, the art of the reader; and from the pauses, the meaning intended to be conveyed. In this way we read tragedy heroically, comedy conversationally, elegiacs thrillingly, epics sustainably, lyric poetry musically, and dirges softly and plaintively. Any reading done without due observance of these rules degrades the merits of the poets and makes the habits of readers ridiculous.

## 3. ON TONE (*τόνος*).

Tone‡ is the resonance of a voice endowed with harmony. It is heightened in the acute, balanced in the grave, and broken in the circumflex.

## 4. ON PUNCTUATION (*στιγμή*).§

There are three punctuation marks: the full stop, the semicolon, and the comma.|| The full stop denotes that the sense is complete; the semicolon is a sign of where to take breath; the comma shows that the sense is not yet complete, but that something further must be added.

## 5. WHEREIN DOES THE FULL STOP DIFFER FROM THE COMMA?

(τίνι διαφέρει στιγμὴ ὑποστιγμῆ;)¶

In time. At the full stop the pause is long, at the comma, very short.

\* Such Criticism apparently did not include a discussion of the poetical merits of a piece (*κρίνει δὲ τὰ ποίηματα οὐχ ὅτι καλά ἔστιν ἢ κακά· ποιητοῦ γάρ ἀν εἰη τὸ τούπον.*)

† Expression (*ὑπόκρισις*) is defined as being equivalent to *μίμησις* or Imitation.

‡ Tone is what we usually call accent. The Latin *accentus*, however, formed in imitation of the Greek *προσῳδία*, was undoubtedly intended to have the same width of meaning as the latter. Vid. Schmidt, *Beiträge*, pp. 190 sqq.

§ On this whole question, vid. Schmidt, *Beiträge*, pp. 506-570.

|| These terms are hardly accurate; the sequel explains their meaning.

¶ It will be seen that in practice Dionysios distinguishes only *two* punctuation marks, the *στιγμὴ μέση* (semicolon) being really not one at all.

6. ON RHAPSODY (*ραψῳδία*).

A Rhapsody is a part of a poem including a certain (definite) argument. It is called a rhapsody, that is, rhabdody, because those who recited the Homeric poems were girt with a laurel branch (*ράθδος*).\*

7. ON ELEMENTS (*στοιχεῖα*).†

There are twenty-four letters from *α* to *ω*. They are called letters (*γράμματα*) from being formed of lines and scratches. For to write (*γράψαι*), among the ancients, meant to scratch (*ξύσαι*), as in Homer:

*νῦν δέ μ' ἐπιγράψαι ταρσὸν ποδὸς εἰχειν αἰτωλ.*

They are also called elements (*στοιχεῖα*) from being in a certain series (*στοιχός*) or arrangement.

Of these letters, seven are *Vowels*: *α*, *ε*, *η*, *ι* *ο*, *υ*, and *ω*. They are called vowels (*φωνήεντα*) because they form a complete sound (*φωνή*) by themselves. Of the vowels, two are *long*, *η* and *ω*; two are short, *ε* and *ο*; and three are *doubtful*, *α*, *ι*, *υ*. They are called doubtful‡ because they may be either lengthened or shortened. Five of the vowels are *prepositive*, *α*, *ε*, *η*, *ο*, *ω*. They are called prepositive because, when placed before *ι* or *υ*, they form a syllable, as *αι*, *αι*. Two are *subjunctive*, *ι* and *υ*. *ι* is sometimes prepositive to *ι*, as in *μῖα*, *δρπνια*, *νιός*, and the like. There are six diphthongs, *αι*, *αι*, *ει*, *ει*, *οι*, *οι*.

The remaining seventeen letters are *Consonants*, *β*, *γ*, *δ*, *ζ*, *θ*, *χ*, *λ*, *μ*, *ν*, *ξ*, *π*, *ρ*, *σ*, *τ*, *φ*, *χ*, *ψ*. They are called consonants because by themselves they have no sound, but produce a sound only when they are combined with vowels.§ Of the

\* Cf. Grote, *Hist. of Greece*, vol. ii. p. 141, note; Wolf, *Proleg.*, pp. 58 sqq. (Edit. Calvary); K. O. Müller, *Hist. of Lit. of Ancient Greece*, pp. 33 sqq.

† On *Στοιχεῖον*, vid. Aristotle, *Metaph.* I. 1 (1026, b. 12); Bonitz, *Aristotelis Metaph.* pp. 225 sq.; Schmidt, *Beiträge*, pp. 80 sqq., 126. Aristotle's definition of *στοιχεῖον*, as meaning a sound, is: "An element is an indivisible sound, not applicable, however, to every such sound, but only to those which are capable of entering into the formation of intelligible speech."—*Poet.* cap. xx. Cf. Steinthal, *Gesch. der Sprachw. bei den Gr. und Röm.*, pp. 248 sq.

‡ *Διχρονος* = of twofold time. Cf. Rossbach und Westphal, *Metrik der Griech.*, vol. ii. pp. 66 sqq.

§ Aristotle, *Poetics*, cap. xx., makes three divisions of sounds—*τὸ τε φωνῆς καὶ τὸ ἡμίφωνον καὶ ἀφωνον*—vowels, semivowels, and mutes. Cf. with the whole of Dionysios' classification, Schleicher, *Compend. der verg. Grammatik der*

consonants, eight are *Semivowels*, ζ, ξ, ψ, λ, μ, ν, ρ, σ. They are called semivowels because, being less easily sounded than the vowels, when attempted to be pronounced alone, they result in hisses and mumblings. There are nine *Mutes*, β, γ, δ, θ, ς, π, τ, φ, χ. They are called mutes because they are more disagreeable in sound than the others, just as we say that a tragedian with a disagreeable voice is mute (ἀφωνος = voiceless). Of these, three are *smooth*, ς, π, τ; three are *rough*, θ, φ, χ; and three are *medial*, β, γ, δ. The last are called medials because they are rougher than the smooths, and smoother than the roughs. And β is the medial between π and φ, γ between ς and χ, and θ between τ and θ. The roughs stand related to the smooths thus:

φ to π — ἀλλά μοι εἴφ' ὅπῃ ἔσχες ιών εὐεργέα νῆα·

χ to ς — ἀντίχ' ὁ μὲν χλαῖνάν τε χιτῶνά τε ἐννυτ' Ὁδυσσεύς·

θ to τ — ὁς ἔφαθ', οἱ δ' ἄρα πάντες ἀχήν ἐγένοντο σιωπῆ.

Again, of the consonants, three are *double*, ζ, ξ, ψ. They are called double because each one of them is composed of two consonants, ζ of σ and θ,† ξ of ς and σ, ψ of π and σ. Four are *unchangeable*. They are called unchangeable because they do not change in the futures of verbs or the inflections of nouns. They are likewise called *liquids*. The final elements of masculine nouns, in the nominative case, singular number, are five, ν, ξ, ρ, σ, ψ, as Διων, Φοῖνξ, Νέστωρ, Πάρις, Ηέλοφ; of feminine nouns, eight, α, γ, ω, ν, ξ, ρ, σ, ψ, as Μοῦσα, Ελένη, Κλειώ, χελιδών, ἔλεξ, μήτηρ, Θέτις, λαῖλαψ; of neuters, six, α, ε, ν, ρ, σ, υ, as ἄρμα, μέλι, δένδρον, θάρω, δέπας, δόρυ. Some add also ο, as in ἔχεινο, τοῦτο, ἄλλο. The final elements of duals are three, α, ε, ω, as Ἀτρείδα, Ἐκτορε, φίλω; of plurals, four, ι, ξ, α, γ, as φίλοι, Ἐκτορες, βιβλία, βέλη.

### 8. ON SYLLABLES (συλλαβαί).‡

A Syllable is properly the combination of a vowel§ with a

*Indoger. Spr.*, pp. 54 sqq. *et passim*; Curtius, *Grundzüge der griech Etymologie*, pp. 85 sqq.; Max Müller, *Lectures*, 2d Series, Lect. III.

† Cf. Aristotle, *Metaph.* A 9 (993<sup>a</sup> 5), ι 6 (1093<sup>a</sup> 20); Kühner, *Ausführ. Gram. der Gr. Spr.*, vol. i. p. 55.

‡ Cf. Aristotle, *Poetics*, cap. xx.; Schmidt, *Beiträge*, pp. 126-180; Steinhthal, *Sprachw. bei den Gr. und Röm.*, p. 254.

§ Or diphthong, evidently.

consonant or consonants, as *Kῆρ*, *βοῦς*. Improperly we speak of a syllable as composed of a single vowel, as *ἀ*, *ἰ*.

### 9. ON LONG SYLLABLES (*μαχραὶ συλλαβαῖ*).

A long syllable may come about in eight ways, three by nature and five by position\*: by nature, when it is represented by the long elements, as *ῆρως*—or when one of the doubtful elements is assumed as long, as *Ἀργς*—or when it contains one of the diphthongs, as *Αἴας*; by position, either when it ends in two consonants, as *ἄλς*—or when a short or shortened† vowel is followed by two consonants, as *ἀργός*—or when it ends in a single consonant and the next syllable begins with a consonant, as *ἔργον*—or when it is followed by a double consonant, as *ἔξω*—or when it ends in a double consonant, as *ἄπαξ*.

### 10. ON SHORT SYLLABLES (*βραχεῖαι συλλαβαῖ*).

A syllable becomes short in two ways, either when it contains a vowel naturally short, as *βρέφος*—or when it has a doubtful vowel assumed as short, as *Ἀργς*.‡

### 11. ON COMMON SYLLABLES (*χοιναὶ συλλαβαῖ*).

A syllable is common in three ways, either when it ends in a long vowel while the next syllable begins with a vowel, as  

$$\text{Οἰτὶ μοι αἰτιη̄ ισσί· θεοὶ νύ μοι αἰτιοὶ εἰσω—}$$

or when a shortened vowel is followed by two consonants, whereof the latter is an unchangeable, while the former is by itself a mute, as

*Πάτροκλέ̄ μοι δεῖλη̄ πλείστον κεχωρισμένε θημῷ—*

or when, being short, it stands at the end of a part of speech and the next syllable begins with a vowel, as

*Νέστορα δοϊκ ἔλαθεν ιαχὴ πίνοντά περ ἐμπηγ̄.*

\* Position (*θέσις*), in this connection, does not mean, as is generally supposed, place, but convention, arbitrary imposition, as opposed to nature (*φύσις*). Vid. Lersch, *Sprachphilosophie*, Pt. I. p. 5; Rossbach und Westphal, *Metrik der Griechen*, vol. ii. p. 74. This shows the utter absurdity of the rule, laid down in so many Greek and Latin grammars, that a vowel followed by two consonants is long.

† A short vowel is either *ε* or *ο*; a shortened vowel is a doubtful vowel (*ω*, *ι*, *υ*) assumed as short.

‡ Cf. Hom. *Il.*, v. 31:

*Ἀργς, Ἀργς, βρωτοῦ οὐγέ, μιαυσόνε, τειχεσιπλῆτα.*

12. ON THE WORD ( $\lambda\epsilon\tau\zeta$ ).

A Word is the smallest part of an ordered sentence.\*

13. ON THE SENTENCE ( $\lambda\delta\gamma\zeta$ ).†

A Sentence is combination of words, either in prose or in verse, making complete sense. There are eight parts of speech: Noun, Verb, Participle, Article, Pronoun, Preposition, Adverb, and Conjunction. The proper noun, as a species, is subordinate to the noun.‡

14. ON THE NOUN ( $\delta\nu\omega\mu\alpha$ ).

A Noun is a declinable part of speech, signifying something either concrete or abstract (concrete, as stone; abstract, as education); common or proper (common, as man, horse; proper, as Socrates, Plato).§ It has five accidents: genders, species, forms, numbers, and cases.

There are three *Genders*, the masculine, the feminine, and the neuter. Some add to these two more, the common and the epicene—common, as man, horse; epicene, as swallow, eagle.

There are two *Species* of nouns, the primitive and the derivative. A primitive noun is one which is said according to original imposition, as  $\gamma\eta$  (earth); a derivative noun is one which derives its origin from another noun, as  $\gamma\alpha\gamma\eta\omega\zeta$  (earth-born). There are seven classes of derivatives: Patronymics, Possessives, Comparatives, Diminutives, Nominals, Superlatives, and Verbals. A *Patronymic* is properly a noun formed from the name of a father, improperly a noun formed from the name of another ancestor, e.g., Achilleus is called both

\* Cf. Aristotle, *Poetics*, capp. xix.-xxii.; Waitz, *Aristotelis Organon*, vol. i. pp. 323 sq.; Steinhthal, *Gesch. des Sprachwiss.*, pp. 285 sqq.; J. Vahlen, *Aristoteles Lehre von der Rangfolge der Theile der Tragædie*, in *Symbola Philologorum Bonnensium*, pp. 180 sqq.

† Aristotle (*De Interp.*, cap. iv.) defines  $\lambda\delta\gamma\zeta$  as “significant sound, whereof any one part is separately significant as an expression, but not as an affirmation.” Cf. Schmidt, *Beiträge*, pp. 218 sqq.; Steinhthal, *Sprachwiss. bei den Gr. und Röm.*, pp. 568 sqq.; Lersch, *Sprachphilosophie*, Pt. II., *passim*.

‡ Directed against the Stoics, who made the  $\pi\rho\sigma\eta\gamma\omega\pi\alpha$  a distinct part of speech.

§ Aristotle (*De Interp.*, cap. ii.) says: “A noun is a sound significant according to convention ( $\theta\acute{e}\sigma\iota\zeta$  = position), timeless, whereof no part is separately significant.” Cf. Schmidt, *Beiträge*, p. 227 sqq.

Peleides and Aiakides. Of masculine patronymics there are three forms, one in *δῆς*, one in *ων*, and one in *άδιος*—e.g. Atreion, Atreides, and the form peculiar to the Æolians, Hyrradios. (Pittakos was the son of Hyrras.) Of feminine patronymics there are likewise three forms, one in *ης*, as Priamis; one in *ας*, as Pelias; one in *νη*, as Adrastinē. From the names of mothers, Homer forms no species of patronymics; later authors do. A *Possessive* is a noun which denotes possession and includes the possessor, as *Νελίγιαι ἵππων* (Nelian mares), *Ἑκτόρεος χιτών* (Hektorean robe), *Πλατωνικὸν βιβλίον* (Platonic book). A *Comparative* is a noun making a comparison of one individual with another individual of the same genus, e.g. Achilleus *braver* than Aias; or of one individual with many of a different genus, e.g. Achilleus *braver* than the Trojans. Of comparatives there are three forms, one in *τερος*, as *δεξύτερος*, *βραδύτερος*; one in *ων* pure, as *βελτιών*, *καλλιών*; one in *σων*, as *χρείσσων*, *ζήσων*. A *Superlative* is a noun used to express the superiority of one individual over many in a comparison. There are two forms of it, one in *τυτος*, as *δεξύτατος*, *βραδύτατος*; and one in *στος*, as *μέγιστος*, *ἀριστος*. A *Diminutive* is a noun expressing a diminution of the primitive word without comparison, as *άνθρωπισκος* (mannikin), *λιθαξ* (stonelet), *μειραχύλλιον* (stripling). A *Nominal* is a word formed alongside a noun, or as from a noun, as Theon, Tryphon. A *Verbal* is a noun derived from a verb, as Philemon, Noëmon.

There are three *Forms* of nouns, simple, compound, and super-compound—simple, as Memnon; compound, as Agamemnon; super-compound, as Agamemnonides, Philippides. Of compounds there are four kinds; 1°. those compounded of two complete words, as Cheirisophos; 2°. those compounded of two incomplete words, as Sophokles; 3°. those compounded of an incomplete and a complete word, as Philodemos; and 4°. those compounded of a complete word and an incomplete, as Periklēs.

There are three *Numbers*, singular, dual, and plural; singular, as *Ομήρος* (Homer); dual, as *τὼ Ομήρω* (both Homers); plural, as *Ομηροι* (Homers). There are some singular designations used of plural objects, as *δῆμος* (people), *χορός* (chorus); and plural designations used of singular and dual

objects — of singular, as *Ἄθηναι, Θῆβαι* (Athens, Thebes) — of dual, as *ἀμφότεροι* (both).

There are five *Cases*, the right, the generic,\* the dative, the accusative, and the vocative. The right case is called also the nominative and the direct; the generic, the possessive, and the patrial; the dative, the injunctive: while the accusative is named from *cause*, and the vocative is called the allocutive.

The following terms, expressive of accidents belonging to the noun, are also called *Species*: proper, appellative, adjective, relative, quasi-relative, homonym, synonym, pheronym, dionym, eponym, national, interrogative, indefinite, anaphoric (also called assimilative, demonstrative, and retributive), collective, distributive, inclusive, onomatopoetic, general, special, ordinal, numeral, participative, independent.

A *Proper* noun is one signifying a peculiar substance,† as Homer, Sokrates. An *Appellative* is one that signifies a common substance, as *man, horse*. An *Adjectiva* noun is one that is applied homonymously‡ to proper or appellative nouns, and signifies either praise or blame. It is derived from three sources, from the soul, the body, and external things: from the soul, as *sage, licentious*; from the body, as *swift, slow*; from external things, as *rich, poor*. A *Relative* noun is such as *father, son, friend, right* (hand). A *quasi-Relative* is such as *night, day, death, life*. A *Homonym* is a noun predicated homonymously of many things, as of proper nouns, e.g. *Telamonian Aias, Oilean Aias*; of appellative nouns, as *sea-mouse, land-mouse*. A *Synonym* is a noun which, by several designations, signifies the same thing, as *glaive, sword, bludgeon, blade, brand*. A *Pheronym* is a name given from some accident, as *Tisamenos* and *Megapenthes*. A *Dionym* is a couple of names applied to the same proper noun, as Alexander and Paris, without there being any reciprocity in their signification; e.g., if one is Alexan-

\* Περικλί, on no account to be rendered by *genitivus* (genitive), as the Romans did. Vid. Max Müller, *Lectures*, 1st Series, p. 180 sq. (Eng. edit.); Schmidt, *Beiträge*, pp. 320 sqq.

† Cf. Aristotle, *Categ.*, cap. v.

‡ Cf. Aristotle, *Categ.*, cap. i.: "Things which have a common name, but whereof the notions corresponding to that name are different, are said to be *homonymous*."

der, it does not follow that he is Paris. An *Eponym* (also called Dionym) is a noun which, along with another proper noun, is applied to one object, as Poseidón is called Enosichthon, and Apollo, Phœbos. A *National* name is one showing to what nation an individual belongs, as Phrygian, Galatian. An *Interrogative* (also called an *Inquisitive*) is so called from being employed in interrogations, as *τις*; (who?)—*ποῖος*; (of what sort?)—*πόσος*; (how great?)—*πγλίχος*; (how old?) An *Indefinite* is a noun placed in opposition to an *Interrogative*, as *δστις* (whosoever), *όποῖος* (of whatever sort), *όπόσος* (however great), *όπγλίχος* (of whatever age). An *Anaphoric* noun (called also an *Assimilative*, a *Demonstrative*, or an *Attributive*) is one signifying similarity, as *τοιωντος* (as great), *τγλικοντος* (as old), *τοιωντος* (such). A *Collective* noun is one which, in the singular number, signifies a multitude, e.g. *δῆμος* (people), *χορός* (chorus), *όχλος* (crowd). A *Distributive* noun is one having a relation to one out of two or more, as *έτερος* (the other), *έκατερος* (each), *έκαστος* (every one). An *Inclusive* noun is one that shows what is contained in it, as *δαφνών* (laurel-grove), *παρθενών* (virgin's abode). An *Onomatopoetic* noun is one formed imitatively from the peculiarities of sounds, as *φλοίσθος* (dashing), *φοίζος* (whistling), *όρυμαρδός* (rattle). A *General* noun is one that can be divided into a number of species, as *animal*, *plant*. A *Special* noun is one of those into which a genus is divided, e.g. *ox*, *horse*; *vine*, *olive*. An *Ordinal* is a noun showing order, as *first*, *second*, *third*. A *Numeral* is a noun signifying number, as *one*, *two*, *three*. A *Participative* is a noun partaking of a certain substance, as *golden*, *silver*. An *Independent* noun is one which is thought by itself, as *God*, *Reason*.

The *Dispositions* of the noun are two, *Activity* and *Passivity*; *Activity*, as *the judge*, *the judging*; *Passivity*, as *the judgeable*, *the judged*.

### 15. ON THE VERB (*ρήμα*).\*

A Verb is an indeclinable word, indicating time, person

\* Aristotle (*De Interp.*, cap. iii.) says: "A Verb is that which adds a time-specification, of which no part separately signifies anything, and which is always asserted of something else." Cf. Schmidt, *Beiträge*, pp. 344 sqq.; Harris, *Hermes*, Book I. cap. 6.

and number, and showing activity, or passivity. The verb has eight accidents: Moods, Dispositions (voices!), Species, Forms, Numbers, Tenses, Persons, Conjugations. There are five *Moods*: Indicative, Imperative, Optative, Subjunctive, and Infinitive. There are three *Dispositions*\*: Activity, Passivity, and Mediality—Activity, as *τύπτω* (I strike); Passivity, as *τύπτομαι* (I am struck); Mediality, marking partly activity and partly passivity, as *πέποιθα* (I trust), *διέφθορη* (I waste), *ἐποιησάμην* (I became), *ἐγραψάμην* (I registered). There are two *Species*: Primitive and Derivative—Primitive, as *ἀρώ*; Derivative, as *ἀρδεύω*. There are three *Forms*: Simple, Compound, and Super-Compound—Simple, as *φρονῶ*; Compound, as *καταφρονῶ*; Super-Compound, as *ἀντιφρονίζω* (I Antigonize), *φιλαππίζω* (I Philippize). There are three *Numbers*: Singular, Dual, and Plural—Singular, as *τύπτω*; Dual, as *τύπτετον*; Plural, as *τύπτομεν*. There are three *Persons*: First, Second, and Third. The First is the person *from* whom the assertion is; the Second, the one *to* whom it is; and the Third, the one *concerning* whom it is. There are three *Tenses*: Present, Past, Future. Of these, the Past has four sub-species—Imperfect, Perfect, Pluperfect, and Aorist—which stand in three respective relations: the Present is related to the Imperfect, the Perfect to the Pluperfect, and the Aorist to the Future.

### 16. ON CONJUGATION (*συγγρία*).

Conjugation is the consecutive inflection of Verbs. Of Barytone Verbs there are six conjugations, of which the First is characterized by  $\delta$ ,  $\varphi$ ,  $\pi$ , or  $\pi\tau$ , as *λείθω*, *γράφω*, *τέρπω*, *κόπτω*; the Second by  $\gamma$ ,  $\chi$ ,  $\chi$ , or  $\chi\tau$ , as *λέγω*, *πλέκω*, *τρέχω*, *τίκτω*; the Third by  $\delta$ ,  $\vartheta$ , or  $\tau$ , as *ἄδω*, *πιῆθω*, *ἀνύτω*; the Fourth by  $\zeta$  or  $\sigma\sigma$ , as *φράζω*, *νύσσω*, *δρύσσω*; the Fifth by the four unchangeables,  $\lambda$ ,  $\mu$ ,  $\nu$ ,  $\rho$ , as *πάλλω*, *νέμω*; and the Sixth by a pure, as *ἴππείω*, *πλέω*, *βιστίλεύω*, *ἄκυνω*. Some also introduce a Seventh Conjugation, characterized by  $\xi$  and  $\psi$ , as *ἀλέξω*, *ἔψω*.

### 17. ON CIRCUMFLEXED VERBS (*περισπώμενα*).

Of Circumflexed Verbs there are three Conjugations, of which the First is characterized in the second and third persons by the diphthong  $\varepsilon\iota$ , as *νοῶ*, *νοεῖς*, *νοεῖ*; the Second by

\* Διάθεσις, the word which Roman stupidity rendered by *Vox* (voice).

the diphthong  $\alpha$ , as  $\theta\omega$ ,  $\theta\alpha\chi$ ,  $\theta\alpha\bar{\chi}$  (the  $\iota$  being added in writing,\* but not pronounced); and the Third by the diphthong  $\omega$ , as  $\chi\rho\omega\sigma\bar{\omega}$ ,  $\chi\rho\omega\sigma\bar{\iota}\zeta$ ,  $\chi\rho\omega\sigma\bar{\iota}\bar{\iota}$ .

### 18. ON VERBS IN $\mu$ : ( $\tau\dot{\alpha}\varepsilon\dot{\iota}\zeta\mu$ ).

Of Verbs ending in  $\mu$  there are four conjugations, of which the First is characterized from the first of the Circumflexed Conjugations, as from  $\tau\dot{\alpha}\theta\bar{\omega}$  comes  $\tau\dot{\iota}\theta\eta\mu$ ; the Second from the second, as from  $\iota\sigma\tau\bar{\omega}$ ,  $\iota\sigma\eta\mu$ ; the Third from the third, as from  $\delta\delta\bar{\omega}$ ,  $\delta\dot{\iota}\delta\omega\mu$ ; and the Fourth from the sixth of the Barytone Conjugations, as from  $\pi\gamma\gamma\bar{\nu}\omega$ ,  $\pi\dot{\gamma}\gamma\nu\mu$ .

### 19. ON THE PARTICIPLE ( $\mu\varepsilon\tau\omega\chi\bar{\jmath}$ ).

A Participle is a word partaking of the nature both of nouns and verbs. It has all the accidents which belong to nouns as well as those which belong to verbs, except mood and person.

### 20. ON THE ARTICLE ( $\dot{\alpha}\rho\theta\rho\mu\omega$ ).

An Article is a declinable part of speech prefixed or subjoined to the various cases of nouns, taking, when prefixed, the form  $\dot{\alpha}$ , and, when subjoined, the form  $\delta\zeta$ .† It has three accidents: Gender, Number, and Case. The *Genders* are three, as  $\dot{\alpha}$   $\pi\omega\gamma\tau\bar{\zeta}$ ,  $\dot{\eta}$   $\pi\omega\gamma\sigma\zeta$ ,  $\tau\dot{\theta}$   $\pi\omega\gamma\mu\omega$ . The *Numbers* are three: Singular, Dual, and Plural — Singular, as  $\dot{\alpha}$ ,  $\dot{\eta}$ ,  $\tau\dot{\theta}$ ; Dual, as  $\tau\dot{\omega}$ ,  $\tau\dot{\delta}$ ; Plural, as  $\alpha!$ ,  $\alpha!$   $\tau\dot{\delta}$ . The *Cases* are —  $\dot{\alpha}$ ,  $\tau\dot{\omega}\bar{\nu}$ ,  $\tau\dot{\omega}\bar{\nu}$ ,  $\dot{\omega}$ ;  $\dot{\eta}$ ,  $\tau\dot{\zeta}\bar{\zeta}$ ,  $\tau\dot{\eta}\bar{\zeta}$ ,  $\tau\dot{\eta}\bar{\nu}$ ,  $\dot{\omega}$ ;  $\tau\dot{\theta}\bar{\nu}$ ,  $\tau\dot{\theta}\bar{\nu}$ ,  $\dot{\omega}$ .

### 21. ON THE PRONOUN ( $\dot{\alpha}\nu\tau\omega\mu\omega\bar{\iota}\alpha$ ).‡

A Pronoun is a word assumed instead of a noun, and indicating definite persons. It has six accidents: Person, Gender, Number, Case, Form, and Species.

\* It was not *subscribed* till the twelfth century of our era. Vid. Kühner, *Ausführ. Gram. der Gr. Spr.*, vol. i. p. 59, note (2d edit.) Chæraboskos (*Bekker, Anec. Græca*, vol. p. 1186) says: “It must be understood that grammarians, whose attention is directed to pronunciation, say that the  $\iota$  is unpronounced when it is found with (follows) a long,  $\gamma$ , or  $\omega$ , \* \* \* \* ; but musicians, who stickle for accuracy, say that it is pronounced, but is not distinctly heard on account of the length of the [preceding] long vowels.”

† The ancient  $\dot{\alpha}\rho\theta\rho\omega$  included both the article and the relative pronoun. Cf. Lersch, *Sprachphilosophie*, Pt. II. pp. 132 sqq.; Steinhalt, *Sprachw. bei den Gr. und Röm.*, pp. 660 sqq.; Harris, *Hermes*, Bk. II., cap. I.

‡ Lersch, Pt. II. *passim*; Steinhalt, pp. 663 sqq.; Harris, *Hermes*, Bk. I. cap. v.

## 22. ON PRIMITIVE PRONOUNS.

The *Persons* of the Primitive Pronouns are ἐνώ, σύ, ἐ; those of the Derivative Pronouns, ἐμός, σός, δς. The *Genders* of the Primitive Pronouns are not expressed in speech, but by the indication which they make, as ἐγώ (I), whereas the Genders of the Derivatives are expressed in speech, as ὁ ἐμός, ἡ ἐμή, τὸ ἐμόν. The *Numbers* of the Primitives are—Singular, ἐγώ, σύ, ἐ; Dual, νῶι, σφῶι; Plural, ἡμεῖς, δμεῖς, σφεῖς: those of the Derivatives—Singular, ἐμός, σός, δς; Dual, ἐμώ, σώ, ὁ; Plural, ἐμοί, σοί, οῦ. The *Cases* of the Primitives are—Direct, ἐγώ, σύ, ἐ; Generic, ἐμοῦ, σοῦ, οῦ; Dative, ἐμοι, σοι, οῖ; Accusative, ἐμέ, σέ, ἐ; Vocative, σύ: those of the Derivatives are ἐμός, σός, δς; ἐμοῦ, σοῦ, οῦ; ἐμῷ, σῷ, οῷ; ἐμόν, σόν, οῦ. There are two *Forms*: Simple and Compound—Simple, ἐμοῦ, σοῦ, οῦ; Compound, ἐμαντοῦ, σαντοῦ, ἐαντοῦ. There are two *Species*, inasmuch as some are Primitive, as ἐγώ, σύ, ἐ, and others Derivative, as are all the Possessives, which are also called Bi-personals. They are thus derived—from Singulars, those designating one possessor, as ἐμοῦ, ἐμός; from Duals, those designating two, as from νῶι, νωτερος; from Plurals, those designating many, as from ἡμεῖς, δμετερος. Of the Pronouns, some are [used] without the article and some with it—without the article, as ἐγώ; with the article, as ὁ ἐμός.

23. ON PREPOSITIONS (*πρόθεσις*).\*

A Preposition is a word placed before any of the parts of speech, both in Composition and in Syntax. The number of Prepositions is eighteen, whereof six are monosyllabic, ἐν, εἰς, ἐξ, πρό, πρός, σύν—which are incapable of anastrophé—and twelve are dissyllabic, ἀνά, κατά, διά, μετά, παρά, ἀντί, ἐπί, περί, ἀμφί, ἀπό, διπό, διπέρ.

24. ON THE ADVERB (*ἐπιμήρημα*).†

An Adverb is an indeclinable part of speech, said of a verb or added to a verb. Of the Adverbs, some are Simple, and others Compound—Simple, as πάλι; Compound, as πρόπαλι. Some are indicative of time, as νῦν, τότε, αὐθίς: to these we

\* Lersch, *passim*; Steinhthal, 671 sqq.; Harris, *Hermes*, Bk. II. cap. iii.

† Lersch, *passim*; Steinhthal, 672; Harris, *Hermes*, Bk. I. cap. xi.; Schmidt, *Beiträge*, pp. 485 sqq.

must subordinate as species those that connote particular times or seasons, as *σήμερον*, *αὔριον*, *τόφρα*, *τέως*, *πγνίκα*. Some indicate manner, as *χαίρως*, *σοφῶς*, *δύνατῶς*; some, quality, as *πύξ*, *λάξ*, *βιτρυδόν*, *ἀγεληδόν*; some, quantity, as *πολλάχις*, *διεγέχεις*, *μωράχις*; some, number, as *δίς*, *τρίς*, *τετράχις*; some, place, as *Δνω*, *χάτω*—of these there are three kinds, those signifying *in* a place, those signifying *to* a place, and those signifying *from* a place, as *οῖκοι*, *οἰκαδε*, *οἰκοδεν*. Some Adverbs signify a wish, as *εἴθε*, *αἴθε*, *ἄιμε*; some express horror, as *παπαί*, *ιού*, *φεῦ*; some, denial or negation, as *οὐ*, *οὐχί*, *οὐ δῆτα*, *οὐδαμῶς*; some, agreement, as *ναί*, *ναίχε*; some, prohibition, as *μή*, *μή δῆτα*, *μηδαμῶς*; some, comparison or similarity, as *ἄς*, *ἄσπερ*, *γύτε*, *χαθά*, *χαθάτεν*; some, surprise, as *βαθαί*; some, probability, as *ἴσως*, *τάχα*, *τυχόν*; some, order, as *ἔξῆς*, *ἔφεεῆς*, *χωρίς*; some, congregation, as *ἀρδην*, *ἄμα*, *ἡλιθυ*; some, command, as *εἴα*, *ἄρε*, *φέρε*; some, comparison, as *μᾶλλον*, *ἡττον*; some, interrogation, as *πόθεν*, *ποῦ*, *πγνίκα*, *πῶς*; some, vehemence, as *σφόδρα*, *ἄγαν*, *πάνυ*, *μάλιστα*; some, coincidene, as *ἄμα*, *όμων*, *ἄμωδις*; some are deprecatiue, as *μά*; some are asseveratiue, as *νή*; some are positive, as *ἄγνωστέον*, *γραπτέον*, *πλευστέον*; some express ratification, as *δηλαδή*; and some enthusiasm, as *εύοι*, *εύδν*.

## 25. ON CONJUNCTIONS (*σύνδεσμος*).\*

A Conjunction is a word binding together a thought in order and filling up the hiatuses of speech. Of conjunctions, some are copulative, some disjunctive, some conjunctive, some *præter-conjunctive*, some causative, some dubitative, some conclusive, and some expletive. *Copulative Conjunctions* are those which bind together a discourse which flows on indefinitely: they are these, *μέν*, *δέ*, *τέ*, *καὶ*, *ἄλλα*, *ἢμέν*, *ἢδέ*, *ἄτδρ*, *αὐτδρ*, *ἢτοι*. *Disjunctive Conjunctions* are those which bind the phrase more firmly together, and disjoin the facts expressed: they are these, *ἢ*, *ἢτοι*, *ἢέ*. *Conjunctive Conjunctions* are those which do not indicate any actual existence, but signify sequence: they are these, *εἰ*, *εἴπερ*, *εἰδή*, *εἰδηπερ*. The *Præter-conjunctives* are those which, along with actual existence, show also order: they are these, *ἐπεὶ*, *ἐπείπερ*, *ἐπειδή*.

\* Aristotle, *Poet.*, cap. xx.; Lersch, *passim*; Steinhalt, pp. 673 sqq.; Harris, *Hermes*, Bk. II. cap. ii.

*ἐπειδήπερ.* *Causatives* are those which are taken to express cause: they are these, *ἴνα, ὅφρα, δπως, ἐνεκα, οὖνεκα, ὅτι, διό,* *διότι, καθό, καθότι, καθόσον.* *Dubitatives* are those which we are wont to use when we are in doubt: they are these, *ἄρα, κατα, μῶν.* *Inferentials* are those which lend themselves readily to conclusions and summings-up of demonstrations: they are these, *ἄρα, ἀλλά, ἀλλὰ μέν, τοινυν, τοιγδρτοι, τοιγαροῦν.* *Expletives* are those which are used for the sake of metre or ornament: they are these, *δή, ἥδ, νέ, ποδ, τοι, θήν, ἄρ, δῆτα, πέρ, πώ, μήν, ἀν, αὖ, οὖν, κέν, γέ.* Some persons add also *Adversatives*, as *ξμπης, δμως.*

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## KANT'S ETHICS.

By JAMES EDMUND.

[Continued from Vol. V., p. 307.]

### V.—*The Ethical End and Aim.*

§ 85. “Superadd to the will of one sensitively affected (who would like to lie, because somewhat may be earned by it), the moral law. Then it is as when the experimenter adds an alkali to a solution of muriate of lime: the acid deserts the lime, combines with the alkali, and the earth is precipitated.” Most extraordinary KANT!

However interesting such experiments are, we are not like to fall into the belief that morality is valid for man *because* it interests him. On the contrary, it interests solely because of its obvious and odious validity. The kaleidoscopic charm of exhibited virtue were surely insufficient to startle us out of placid resignation to the drift of nature, were not militant autoocracy enforced by the native energy of the naked law. The δολigation to descend into hell is expressed in the precept “**Know thyself**”; and the man who goes down voluntarily must know well that the precipitous way is the sole (however unwelcome) path of supreme duty. Not until he has thoroughly learned that in his own person unite the roles of ORPHEUS and EURIDICE, does he in search of himself valorously explore and with no backward glance immediately reconduct himself up the facilis descensus Averni.